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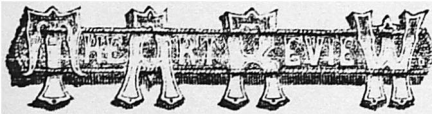
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## A RECORD OF ART-PROGRESS IN AMERICA.

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39 Park Row, New York; 115 Madison St., Chicago.

•• Brief articles, carefully prepared, that say something upon topics that come within the province of THE ART REVIEW, will be welcome from any source. Hints, suggestions and inquiries that afford opportunities for investigation and thought, and practical ideas that may assist in the work of developing and cultivating the public taste, are especially desirable.

•• THE ART REVIEW will be furnished to Literary and Educational Institutions, and to Clergymen, for One Dollar a year.

•• Rejected manuscripts will be returned when the necessary stamps are provided for that purpose.

•• All communications will receive prompt attention.

All matters relating to the Editorial Department, and all Exchanges, should be directed to the office at Chicago.

MAY, 1871.

## OUR ILLUSTRATIONS.

With the present issue we take pleasure in presenting the readers of THE ART REVIEW with two full-page steel-plate etchings—"A Scene Near Genzano," by George L. Brown, and "Running for Fear and Running for Fun," by L. C. Earle. The former is an exquisite landscape view, worked up with great nicety and delicacy, by one of the leading painters of the country. The latter illustration is noticeable alike for its humorous and artistic qualities. The dog and hen are full of life and action, and are handled with a most pleasing fidelity to nature—a quality that characterizes everything which Mr. Earle attempts.

## METROPOLITAN MUSEUM OF ART.

There should be at least one Art Museum in America worthy the name, and adequate to supply the necessities which demand such an institution. In the near future we shall doubtless have several such. At present active measures are being taken to establish two museums, both liberal, and generally alike in their aims. The preliminary work of raising funds for the proposed Boston Art Museum—elsewhere noticed by our Boston correspondent—is progressing satisfactorily, and already not a little wholesome enthusiasm has been awakened.

The same is true of the Metropolitan Art Museum, as regards the pledging of financial assistance—a matter of prime importance—and the friends of art in New York are nobly responding to the call for such material help from them. We shall enable those having the matter in charge to inaugurate the Museum in a fitting manner, as regards the essentials of an appropriate building for the collection, and a desirable collection—or nucleus for a collection—for the building.

In the spring of 1869 the idea of the proposed

Museum was given birth at the Union League Club House. It found itself in congenial soil and has grown apace, until now a charter has been obtained; about one hundred and twenty-five thousand dollars have been subscribed, up to the present time—precisely one-half the amount considered necessary to guarantee a successful beginning—none of which is payable until the entire two hundred and fifty thousand dollars are subscribed; and finally, a bill has been pending the action of the State Legislature empowering the Commissioner of Public Parks to appropriate one million of dollars for the erection of suitable buildings for the "American Museum of Natural History, and Metropolitan Museum of Art," and in the event of its being passed, Central Park will undoubtedly be the site selected.

We take pleasure in giving the names of the live men who are the officers of the Association:

*President*—John Taylor Johnston.

*Vice-Presidents*—William Cullen Bryant and General John A. Dix.

*Trustees*—William H. Aspinwall, Christian E. Detmold, Andrew H. Green, William J. Hoppin, John F. Kensett, Edwin D. Morgan, Howard Potter, Henry G. Stebbins.

*Executive Committee*—William T. Blodgett, S. L. M. Barlow, George F. Comfort, Joseph H. Choate, F. E. Church, Robert Gordon, R. M. Hunt, Robert Hoe, Jr., Eastman Johnson, F. L. Olmstead, G. P. Putnam, Lucius Tuckerman, J. Q. A. Ward.

*Treasurer*—Samuel G. Ward.

*Recording Secretary*—Theodore Weston.

*Corresponding Secretary*—Russell Sturgis, Jr.

The design of the Museum of Art is suggested, if not described, by its name. Its possible scope is not limited. A collection of this sort, in order to meet the exigencies of the case, should do more than to excite the curiosity or awaken the interest of those to whom Art is an unknown realm; more than afford gratification for those to whom Art is a recreation; more than to illustrate the history of Art through the best examples of the ablest teachers of all the ages, for the benefit of art students. It should do more than either, we say; it should do all three.

In addition to this, with a wisdom that shows an appreciation of our needs as a nation, the managers of the Metropolitan Museum intend that "the relations of Art to Use" shall be fully illustrated, in the departments more technically known as industrial and decorative art.

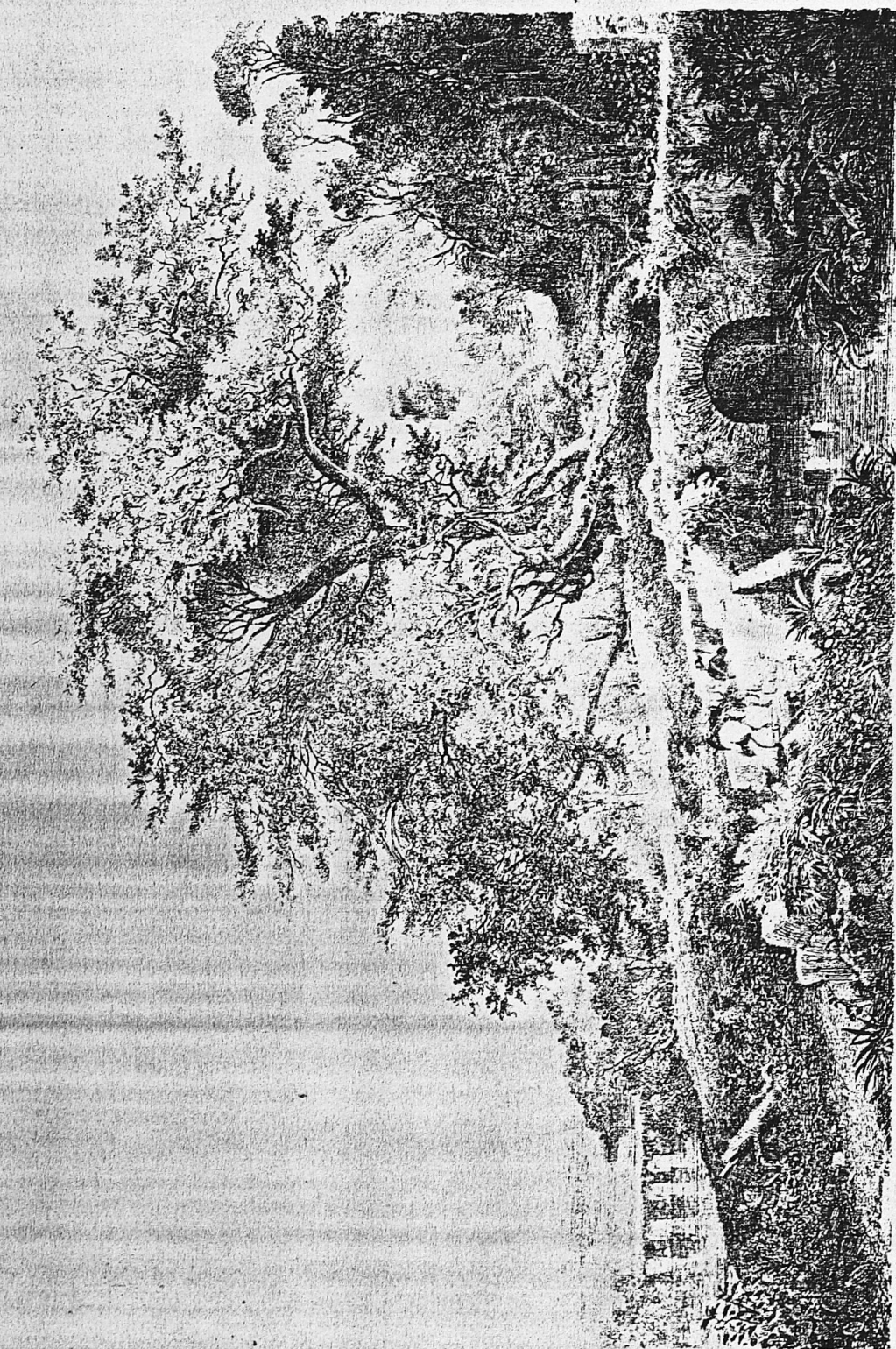
## THE MUSICAL SEASON IN CHICAGO.

The first concert of the spring months was the second in a series of pleasant piano *soirées* commenced early in the year, by Alfred H. Pease and Madame Eugénie de Roode Rice. Both are recognized among the best of resident players, and the idea of combining their efforts in these recitals proves a very happy one. There is thus secured a pleasant variety, not only in style of playing but also in the works performed; for it is a rare case that the musical tastes of two pianists run in the same channel. One prefers one author, the other fancies another. Then, too, this combination has permitted the introduction of a class of piano works that has been but little illustrated here, referring to the notable concertos that have been written for piano and orchestra, a transcription of the orchestral part being taken by one piano. While this method of playing these pieces

does not bring out all the beauty which is shown with the orchestral contrast, it familiarizes the ear with the music, and thus insures greater enjoyment when they can be heard in proper form. At the *soirée* named, Mr. Pease played Chopin's concerto in F minor with much taste and skill, Mrs. Rice delivering the orchestral part on the second piano. The other authors represented in the recital, in solo form, were Miller, Beethoven and Liszt by Mrs. Rice, while Mr. Pease devoted his other efforts to Liszt, Raff, and his own brilliant compositions. The singing of Mr. Fritz Foltz added greatly to the enjoyment of the concert, as he is scarcely equaled in elegance of style by any other singer in the city. Mrs. Perkins recited two selections to the decided satisfaction of the audience, but recitations do not seem to belong to a concert programme. It looks too much as though they were put in for padding.

Following this came a second season of English opera by the Hess-Bernard troupe. The operas given were, in order, "Thé Huguenots," "Bohemian Girl," "Der Freischütz," "Martha," "Oberon," "Maritana," and "Il Trovatore." These filled the first week. The second week brought "The Marriage of Figaro," "Martha," "Il Trovatore," the second act of "Dinorah," and the second and third acts of "The Bohemian Girl," "Fidelio," "Fra Diavolo," and "Rip Van Winkle." The latter opera was upon its first representation here, and attracted curiosity, as being the work of an American composer, Mr. George F. Bristow, of New York. While it would be pleasant to think that American composers are capable of laboring in this field, Mr. Bristow's work unfortunately did not permit of even an approach to the thought. Although carefully and well scored, it was devoid of that inspiration which real genius alone can impart to its products. The melodies were as like each other in style as bullets cast from the same mould. But, like the leaden messengers, they too, stood in need of some power behind them to give force and effect. The opera will scarcely be able to hold a place in the repertoires of troupes to come. "Fidelio" was given for the first time here in English; but with the exceptions of Mr. Drayton and Miss Hersee, no one in the cast was in proper voice for their parts; so that Beethoven, for once, failed to produce any effect. In truth, all of the latter part of the season was much marred by the numerous colds which were scattered through the company. Miss Emma Howson, a new addition, created a good impression in several operas, in which she assumed the places usually filled by Mrs. Bernard. Mr. Lawrence, the best of English baritones who have visited us of late, was sadly missed. His place could not be filled by any other singer in the company.

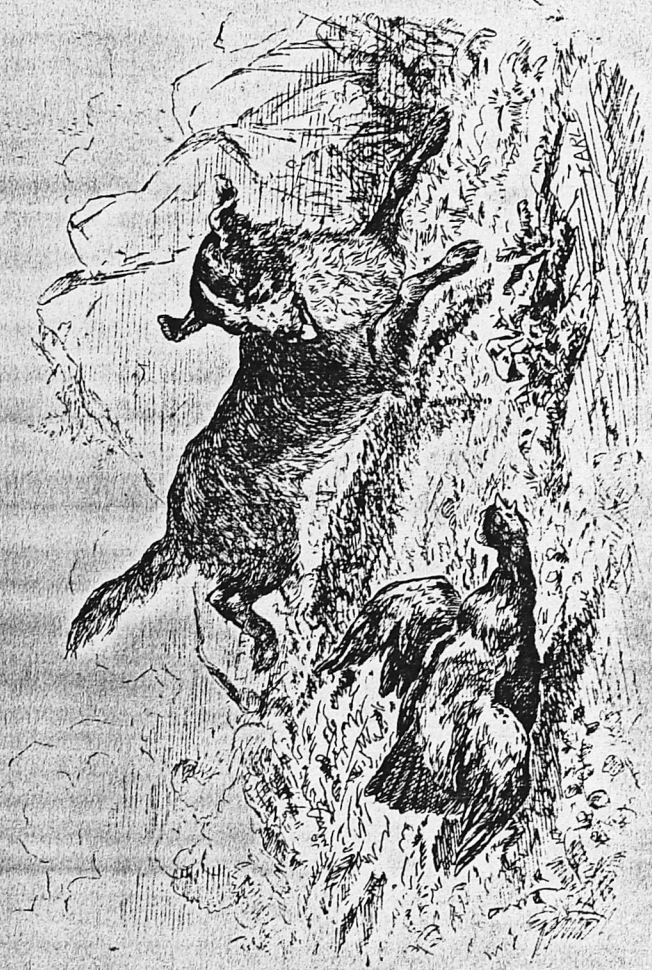
This operatic experience over, there came the oratorio of "Elijah," that best of all oratorios, sung by the Chicago Oratorio Society, with resident singers in the solo parts. The choruses were excellently done, and, backed up by the organ for the first time, they were really a new experience in this class of music. The full tones of the sub-bass seemed to lift the voices right up, and brought them out with a color that was never before seen in them here. Mrs. Brown, Miss Farrell, Mr. Bischoff, and Mr. Goodwillie, took the solo part, and sang them with fidelity and



VIEW NEAR GEDDES, CALIF. BY GEO. BROWN.

THE GEDDES





TURNING FOR THE HORN AND RUNNING FOR THE  
TONGUE